1:Campbell E-5 (1954-1955)1964
EH14 Sarakatsani EH14
Zagori

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Conversation

[Frontispiece, facing p. iii]

1:Campbell E-5 (1954-1955)1964
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3. Sarakatsan Grandmother

[facing p. 176]

1:Campbell E-5 (1954-1955)1964
EH14 Sarakatsani EH14
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5. Sarakatsan Shepherd

[facing p. 288]

585 Black-clad Saru-katsáns crowded below the nuptial car, the bride was hoisted to earth, and in a hubbub of shouts and greetings and a rattle of musketry, the whole mob headed for the little white church. The train, letting off an answering whistle and an obbligato of steam, swayed away down the valley.

585 346 Inside the church two rows of columns sustained the white barrel vault of the basilica. A gilt iconostasis blazed, and overhead hung a great candelabrum formed by double-headed brass Byzantine eagles joining their wing tips in a ring, and from the center an ostrich egg was suspended. [223] The noise and the heat in the church were considerable, and thonged wooden flasks full of warm red wine circulated freely among the congregation.

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585 [193] [292] [202] [142] The chanting of the priest — a fine figure in a white dalmatic and a wide blue and silver stole, with hair which uncoiled to his waist — soared heroically and effortlessly above this hubbub. All the faces were scorched, many were aquiline with blue eyes, and the hair of several nomads was bleached by the sun to a flaxen fairness. Apart from the priest, the only other grave faces were

585 292 [202] those of the bridal couple. The bride's withdrawn expression, her downcast eyes under her flowered headdress and a small blue cross which was strangely penciled or painted on her brow, never changed. The groom was dressed in a gold-embroidered red velvet waistcoat, a silk sash with the blue and white Greek colors, white jutting

585 292 531 ancient Greek vases of the geometric period, for every design was made up of straight lines and triangles, with here and there an inchoate beginning of those patterns of white crosses on a black ground, and black on white, that cover the vestments of frescoed prelates on the wall of a narthex. All was angular: triangles mounting in pyramids or shooting diagonally in zigzags and sawteeth and staircases with, very seldom, here and there, a small and subtly placed triangle or chevron, among the dominating black and white, of pale ocher, or terra-cotta, or a deadened blue. "Geometric" and "neolithic" were the epithets which began to float to the surface of the mind, bringing with them the excitement of the thought that these clothes and these designs might not have changed for three thousand years or more. One knows that these thoughts must be suppressed until they can be confirmed by research. But such dalliance is always stimulating. It was backed here by the certainty that nothing like these clothes exists in Greece or in the Balkan Peninsula or in Europe.

142 [302] The bride's face, with the blue cross on her forehead under black hair as coarse and lustrous as a stallion's tail and the stiff linen coif with its load of baubles and flowers, was burned a deep bronze. It had the metallic, wide-browed, heavy-lidded beauty, the slightly sad mouth, the clear line of jaw from chin to ear, and, springing from its flattened ruff and its stomacher of coins, the strong columnar neck which I admired so much, a few years ago, among the Mayas of the Honduranean and Guatemaltecan jungles. Obsidian, chalcedony, and basalt would have been the stones in which to carve those features and that still and melancholy posture. It is a type of looks which has an arresting distinction, a Gauguin-limbed strength at variance with the slender Tanagra delicacy that seems to have left an indelible stamp on Western ideas of grace and style.

585 [534] There was no time for more of these cogitations. The deep reedy blast of a clarinet sounded under the window; then, after a few twiddles, a violin and the twanging of a lute and a tentative fluttering tinkle of hammers over the wires of a zither. "Ah, the instruments," Uncle Petro said, "at last!"

[533] [648] I asked Petro if the musicians were Sarakatsáns. He looked at me in surprise. "Sarakatsáns? We only play the flute. They are Gypsies." And so they were, very dark ones, lined up outside under a tree in blue suits, wearing pointed black shoes and ties, the only ties for miles, and looking sleek and urban among these other nomads. There was a crunch of hobnails up the stairs as the

/39 cont./

283 However, one finds variations, the most interesting of which is this: the vertical part is flattened at its upper end, thus producing the form of a lyre (fig. 26).

The bobbin which is fundamentally only an accessory of the distaff is the principal twisting tool and the object around which one winds the spun wool (winding-on). It consists of two parts: one is the bobbin properly speaking, or the spindle; the other, the weight is /40/ a piece of hard wood in the shape of a truncated cone pierced at the two ends, so that it can set on the spindle (fig. 106 [probably a misprint; reference seems to be to Fig. 26]).

[142] [291] ←

[286] →

Fig. 26

Fig. 27

286 The idiastra: this is a thin wood or board in the shape of an elongated rectangle (4 x 30 centimeters), each of the two long sides of which is pierced with regularly spaced holes, and the ends of which are shaped like handles (fig. 27). It resembles a draw-plate /filiere?/.

/94 cont./
233 (the time when milking stops), milking takes place around noon, that
234 is to say, once a day. However, the intervals become progressively
221 more spread out, inasmuch as the production of milk decreases as the season advances; thus, toward the 15th of August milking is done only every two or three days.

236 /95/ As for shearing, everything relating to it has already been pointed out in connection with the wool crafts. Hence we shall not go back over it here.

262 Finally, we must emphasize that the meat is almost exclusively
439 a means of trade for the Sarakatsani, since they eat it only five

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Fig. 75

262 or six times a year. On very rare occasions they "sacrifice" a lamb.
[439] This is their own expression, and it is a sufficient indication of their attitude with regard to this act.

233 Likewise, they never kill female animals (except when these are
[262] sterile) because it is precisely on the female that their economy rests.
[432] The male lambs are the ones which, after 40 days, are gradually

3: Kabbadias--117 E-4,5 (no date) 1965 EH14 Sarakatsani EH14

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Men's Apparel

Fig. 78

Fig. 79

Fig. 80

Fig. 82

Fig. 81

Fig. 83

5: Kabbadias--119 E-4 5 (no date) 1965 EH14 Sarakatsani EH14

/104/

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[301]
[142]

Women's Apparel

Fig. 84

Fig. 86

Fig. 87

Fig. 88

Fig. 85

/Women's Apparel/

/105 cont./

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Fig. 89

291 10th On the head the women wear a veil the color of which, as well as the manner of knotting it changes according to circumstances and the individual status. As a rule, the young girls wear white veils up to the age of 18 years. After that age the veil is printed [531] with white flowers on a black background. Only the women in mourning [765] and old women wear black veils. /106/ [888]

301 11th In order to conclude the presentation of the women's apparel it is suitable also to enumerate the ornaments: first the necklace which, in most cases, is made up of several strands of gold coins. Then come the earrings, the jewelry ornamenting the head veil, the brooch for the collarette, all of silver.

Moreover, the belt is closed with a clasp made of two pieces of engraved solid silver which sometimes weighs several kilograms. Finally, silver chains crossing the chest are embellished with multi-

/Women's Apparel/

/106 cont./

301 colored precious stones (fig. 84).

[292] This outfit is worn for festivals and weddings.

291 Of course, the everyday dress, the dress for work, is much simpler, although the principal features are scarcely different from [531] those we have described. The difference is limited chiefly to the [30] relative absence of emboidery, jewelry or the silver buckle (see fig. 89).

Moreover, the work outfit includes a scarf, a shawl made of a rectangular "flokotti," some 1.50 meters long,

[142]

Fig. 90

/107/ preferably black which is worn over the shoulders and serves as a cloak enveloping the body (fig. 90, vélentzoula).

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291 In addition to these descriptions, and in order to consider 294 Sarakatsani apparel from a technological point of view, it is necessary to emphasize that in general the men's as well as the women's clothing is cut and stitched. However, sometimes the sleeves

/113/

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Fig. 95

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(191)

/114 cont./24. "Trachanas" is a kind of dough made in all regions of Greece. It is a mixture of flour and milk, dried in the sun. Then one crushes this mixture and ordinarily uses it in making soups.

A little of this mixture is spread on each of the leaves which then is rolled to make a stuffed cylinder, which is placed in a large round dish along the edges. The procedure is repeated for each of the leaves until the dish, filled with rolled-up cylinders one behind the other, resembles a giant snail which is coated with butter before being cooked under the "ghastra."

3: Kabbadias--435 E-4,5 (no date) 1965 EH14 Sarakatsani EH14

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Fig. 108